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Volume II. * Number 12.

Chicago, October, 1899.

The Musical Critic



MISS FRANCESCA BRUNSWICK.



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The Musical Critic.

Volume II.

CHICAGO, OCTOBER, 1899.

Number 12.

NEWS AT HOME.

Germania Mannerchor held its "summer-night's" festival at the Bismarck garden Wednesday evening, September 6, when thirty-five members of the singing society, with their friends, and many patrons of the popular garden, assembled to enjoy the occasion.

The management of the Bismarck had indulged in some special decorations in honor of the mannerchor, Japanese lanterns were hung under the trees, and during the playing of one of the orchestra numbers, a medley of American national airs, red lights were burned, and the garden took on a truly festival appearance.

The mannerchor was not out in full force, owing to the absence from the city of many of the members, but the programme of songs arranged by the director, Henry Schoenefeld, was beautifully rendered, and reflects the greatest credit upon him and the singers.

The programme was an attractive one, and consisted of the following songs:

"Es Steht Eine Maechtige Lindi".....Pache
"Fruehling am Rhein".....Brau
"Old Kentucky Home".....Arranged by Van der Stucken
"Landsknecht".....Zander
"In Einen Kuehlen Grunde".....Glueck
"Old Folks at Home".....Arranged by Henry Schoenefeld

Another special feature of the evening was a recitation by Vladimir Shamberk of Ernst von Wildenbruch's beautiful poem, "Das Hexenlied." A feature that added considerably to the effect of the recitation was the musical accompaniment arranged by Prof. Bunge.

The orchestral program, which was especially enjoyable, was as follows:

March, "Carmen".....Bizet
Overture, "Ruy Blas".....Mendelssohn
Waltz, "Espana".....Waldteufel
"Evening Song".....Bunge
Hungarian rhapsodie, No. 2.....Liszt
Overture, "William Tell".....Rossini
"Le Brisant".....Steinhauser
Cornet solo, Emil Kopp.
"Tarantelle Napolitaine".....Jullien
Waltz, "Beautiful May".....Strauss
"Down de Line" (negro melody).....Clarke
Grand march from "Tannhauser".....Wagner
Quartet from "Rigoletto".....Verdi
"From North to South".....Eilenberg
Galop, "Farewell".....Bunge
* * *

Here are some facts concerning the new head of the violin department of the Chicago conservatory, Herbert Butler: Mr. Butler was born in 1867, and is of American birth. His first teacher was Nahan Franko of New York. After two years he changed to Dr. Charles Baetens, from whom he received valuable instruction, not only on the violin, but also in theory, composition, and orchestral conducting. After four years with Dr. Baetens he went to Europe for further study. His first teacher there was Gustav Hollaender. Soon after he was invited to play for the king of violinists, Joseph Joachim, at Berlin, who accepted him at once as a pupil. This is an honor that falls to few, as in most cases pupils are required

to study with one of Joachim's assistants before being allowed to enter his classes. In composition Mr. Butler received instruction from Prof. Herzogenberg, a European composer. Immediately after his acceptance as a pupil of Joachim Mr. Butler was offered the position of soloist and concert-master of the famous Hochschule orchestra, which is under the direction of Joachim. In this orchestra are found only the best violinists, and the fact that Mr. Butler was its principal member for two years shows that he was the most capable violinist for the position at that time in Berlin. During these two years he played with orchestral accompaniment the Bruch, Mendelssohn, Beethoven, Ernst, Paganini, Brahms, Saint-Saens, and Tschaiikowsky concertos. His repertory includes all the solo pieces of the modern composers.

Meanwhile Mr. Butler established himself in Berlin as teacher with most satisfactory results. Many of the most prominent families of Berlin, including the American ambassador, sent their children to Mr. Butler for instruction.

A few weeks ago Mr. Butler received a call to join the faculty of the Chicago conservatory, and in his new surroundings he will no doubt become one of the most conspicuous of our violinists and teachers.

* * *

A series of morning recitals is promised by the faculty and advanced pupils of the Sherwood Music School during the coming season. These concerts will take place in the hall in the Fine Arts Building, and promise to be both interesting and instructive. The programme will be made by Mr. Sherwood and Mr. Perkins, and will contain music which will exemplify the progress of the art of composition for the piano from the earliest time to the present day.

* * *

The National Swedish association has adopted its executive committee's recommendation to make a contract with the Swedish-American composer, Charles F. Hanson, of Worcester, Mass., for three performances of his new opera, "Fridthiof and Ingeborg." The opera is to be performed at the Auditorium February 12, 14 and 15.

According to the contract, among the principals will be Mme. Lillian Hanson-Gray as Ingeborg and John Lloyd of Boston as Fridthiof. Both these artists filled the title roles when the opera was performed last December in Worcester. A chorus of 150 trained singers and an orchestra of sixty pieces will be engaged in Chicago. Prof. John R. Ortengren of the Chicago Musical college will lead the rehearsals, which will commence next month.

The following were elected to the arrangement committee: F. A. Lindstrand, publisher of Svenska Amerikanaren, chairman; C. J. Erickson, Mrs. Othelia Myhrman, Charles Bostrom, and O. C. Peterson, the president of the Swedish National association. The opera will be performed in English, Mme. Wallberg-Cronholm's dramatization of Tegner's epic having been used by the composer.

* * *

The Société Chorale Française held its inaugural

rehearsal in the Athenæum auditorium Sunday afternoon, September 10. More than 100 enrolled their names as active members. The following officers were elected: Honorary President, Henri Merou, French Consul; Honorary Vice President, Dr. H. J. Furber, Jr., President French alliance; Ed Lecroart, Secretary; Theodore Proulx, Financial Secretary; L. Compondu, Treasurer; Louis Amato, Musical Director; Arnold Munchalfen, Assistant Musical Director. Executive committee: M. L. Gaston Gottschalk, M. Ledowskowsky, Sig. Eliodora, A. Labarthe, George Dumoulin, Mlle. M. L. Cobb, Mlle. Roemheld, Mrs. Bradley, Oscar Chapleau.

Following the election of officers the afternoon was devoted to musical exercises. It is intended to take up the work of composers like Gounod, Goddard, Berlioz, Varney, Bizet, and Halevy.

* * *

The Leffingwell Quartet club will be heard in a concert in Kimball Hall, November 7.

* * *

The Chicago Musical college has awarded fifty-three free scholarships for the present season. Several hundred applicants took the competitive examinations, and the standard of excellence was so high that the board of musical directors of the college decided to award eighteen scholarships in addition to the thirty-five originally offered. Half of these are given to pupils outside of the city. Among those from a distance are pupils from Los Angeles, Cal.; Portland, Ore., and Tokio, Japan.

* * *

Central Music Hall has undergone a thorough renovation and redecoration during the summer, and now is in every way attractive. The walls are treated in royal crimson, and the ceiling, organ loft and stage are done in shades of ivory touched with gold and studded with electric lights. The carpets and upholstery are in a warm shade of red, a trifle darker than the walls.

* * *

Sig. Arturo Marescalchi, whose vocal studio is in Steinway hall, has begun the fall term of work with very flattering prospects. Sig. Marescalchi is one of the foremost vocal teachers in our city. The merits of his method are proven by the many excellent singers he has sent out from his studio during his four years' residence in Chicago.

* * *

B. H. Stover, organist in St. Mark's church, Ashland avenue and Augusta street, was found dead in the bedroom of his house, 435 Ashland avenue, Friday morning, September 22. A gas jet was turned on full, and the indications were that he had committed suicide. A verdict to this effect was rendered by the coroner's jury, despondency being given as the cause.

* * *

Dates for the lectures to be given to teachers and principals in Handel hall by William H. Tomlins have been announced. They are September 26, 27, 28, 30; October 3, 4, 5, 7, 10, 11, 12 and 14.

* * *

The cantata, "Esther," was given in costume at Central Music Hall September 25 for the benefit of all the colored churches in the city and the Old Folks' Home. The soloists, all of whom are negroes, were Mrs. Marion Adams, Mrs. Della Blake Ridgeway, Mrs.

G. W. Lacey, Miss L. Blanche Wright, Miss Etta M. Moore, Thomas H. Crump, Richard B. Harrison, and Frank B. Waring.

* * *

Miss Flora Adler, a soprano singer of this city, proposes to contest against Albert A. Aal of St. Louis for possession of what is known as the De Lara estate, near Lisbon, Portugal, said to be worth \$1,000,000. Miss Adler is the daughter of Mrs. Sarah Adler, 571 East Division street. She is singing now in St. Louis. It came to her notice recently that Mr. Aal was trying to get possession of the property left by the Count de Lara, who died last summer, and she thinks her title is better than Aal's. According to Mrs. Adler, Albert A. Aal was the son of Bernard Aal, a widower, who married her mother, Mrs. Flora de Lara Jacobs, and is therefore a stepson in the family. Mrs. Adler said she did not take much stock in the alleged value of the property, but that she and her daughter were investigating.

* * *

The Chicago Orchestra commences its series of twenty-two public rehearsals and concerts on October 20. Mr. Thomas will return to the city, and on October 12 rehearsals will begin. Three concerts will be given before the Grau opera season commences on November 13, and these will be purely orchestral in character. On December 8 the series will be resumed and will continue until April 27, with no interruption save that of a fortnight in March—March 9 to 30—when the orchestra will be on a tour. The soloists thus far engaged are Alexander Petschnikoff and Leonora Jackson, violinists; Mark Hambourg, Martinus Sieveking, and Leopold Godowsky, pianists; Ella Ruegger, 'cellist; and Arthur Van Ewyck, baritone.

The program for October 20 and 21 contains Strauss' "Beautiful Blue Danube," Berlioz's "March Marocaine," Bizet's suite "L'Arlesienne," the Wagner "Rienzi" overture as opening number, and Dvorak's symphonic poem "The Dove," Tschai-kowski's overture "L'Orage," and Chabrier's "Bourrée Fantastique." On October 27 and 28 will be heard the overture to Weber's "Euryanthe," Beethoven's Fifth Symphony, the Vorspiel and introduction to Act III of "Die Meistersinger," and Humperdinck's Moorish Rhapsody. The concerts on November 3 and 4 will offer the overture of "Egmont," The Tschai-kowski Symphony No. 4, the overture to Siegfried Wagner's "Barenhaute," the Saint-Saëns "Rouet d'Omphale," the "Feramors" ballet music of Rubinstein, and the Kaun Festival March and Hymn to Liberty.

The managers of the orchestra announce an advance sale larger than has been known in the history of the organization.

* * *

Three concerts will be given during the winter by the Spiering Quartet. A pianist or vocalist will assist at each concert. The quartet evenings will be given in University Hall, November 7, July 23, and March 6.

* * *

The Mendelssohn club, that male exceptionally good chorus, will give three concerts in Central Music Hall, on November 30, February 8 and April 19. Of the twenty-four numbers contained in the programs, the most important are Arthur Foote's "The Farewell of Hiawatha," which will be heard the evening of

November 30; the "Columbus" of Buck, Reinecke's Festival Overture, with choral ending, and Moszkowski's concerto, op. 59, are in the list for February 8; and the Carnival of Saint-Saëns, and Gernsheim's "The Grave in the Busento" will be heard on April 19. The soloists engaged are Mme. Jacoby and Charles W. Clark for the first concert; David Bispham, Emil Liebling, and an orchestra of members of the Chicago Orchestra for the second; and Carlotta Maconda and L. Kramer for the third.

* * *

The Apollo club will produce Saint-Saëns' "Samson and Delilah" for the first time here in many years, on December 11, at the Auditorium. In the "Samson and Delilah," M. Gauthier, the tenor, whose success with the French Opera company at the Auditorium last spring was instantaneous, will sing Samson, Mme. Jacoby will be the Delilah, Heinrich Meyn the High Priest, and Frank King Clark the Abimelech. "The Messiah" will receive its annual presentation Christmas night, and will enlist as soloists the services of Miss Lillian French, soprano; Miss M. Marie White, contralto; Glen Hall, tenor; and the German-American basso, Arthur Van Ewyck. February 26 will bring a part-song concert, the soloists for which have been announced as L. Kramer, the concertmeister of the Chicago Orchestra, and David Bispham, the popular baritone. The last concert, on April 26, has the Massenet oratorio, "Mary Magdalene," as its chief number, and in the matter of soloists is unannounced, save for Charles W. Clark, who will be the baritone of the occasion.

* * *

Six weeks of Grand Opera are in prospect—three in November by the Grau company, and three, with a possible extension of half a week, in March by the New Orleans French opera company.

Mr. Grau's collection of high-priced song birds tour through the East, and work their way westward, reaching the Auditorium November 13. The company contains the regulation list offered by Manager Grau every season. Mme. Eames has "come to terms," it is reported, so Chicago may hear her, and with Calvé, Sambrich, Ternina, Nordica, Adams, Strong, and De Lussan the soprano section of the organization certainly should prove adequate. Schumann-Heink, Mantelli, and Olitzka will be the chief contraltos; Van Dyck, Saleza, Dippel, and Salignac will endeavor to make the audiences forget Jean's and Alvarez's absence; Van Rooy, Bertram, Campanari, Scotti (a newcomer, accredited with good work this summer at Covent Garden) will be the baritones; and Edouard de Reszke, Plançon, Devries, and Pringle will be the basses. Paur, Mancinelli, and Hinrichs will be the conductors. As to the repertory, De Lara's "Messalina" is the only novelty in sight, and it would not be unprecedented were it not to be offered the Chicago public. "Faust," "Romeo," "Traviata," "Carmen," and the earlier Wagner will probably constitute the major portion of the operatic menu which Mr. Grau will offer his patrons.

* * *

The French Grand Opera company will come on March 12, and it is expected a novelty in the form of Reyer's "Sigurd" will constitute the opening bill. Many works, so rarely heard here as to be new, also

will be included in the répertoire of the three weeks, and, with the organization improved in every part, as it seems now it will be, there is good reason to anticipate a season of unusual musical interest. The company retains M. Gauthier, tenor; and M. Bouxmann, basso, who were heard here last spring, and has as new soloists Mlle. Paccary, the dramatic soprano from the Theatre Royale de la Monnaie, Brussels, who is to "create" Isolde in Paris this month; M. Layolle, baritone; Mlle. Lucas, contralto; and MM. Casset and Bonnard, tenors. M. Vianesi, who was in this country in the Abbey company days of long ago, and who for eight seasons has been director at the Paris Grand Opera, will be the orchestral conductor, which fact guarantees more satisfactory instrumental work than the company offered when last here.

* * *

The Hinshaw Conservatory and Stock Company School of Acting gave a concert at Steinway hall Wednesday evening, September 27. A mixed program was given, closing with the garden scene from Gounod's "Faust."

* * *

Miss Florence Ceitlin gave a concert Saturday, September 23, at Handel hall. Miss Ceitlin since her graduation with honors from the dramatic department of the Chicago Musical college last season has been teaching, and the concert was mainly given that her pupils might have an opportunity to show their training. Miss Ceitlin herself contributed part of the program, giving among other selections scenes from "Romeo and Juliet," "Midsummer Night's Dream," and "Winter's Tale."

Bernhard Nierman, pianist, and Miss Bertha Sterle, soprano, assisted.

* * *

October 17 Mr. Clark will present the "Schwanengesang" of Schubert, and on October 19 the "Dichterliebe" of Schumann. Emil Liebling will be the assisting artist on the Schumann evening and Mrs. Skelton will play the accompaniments for both recitals.

The recitals will be given in University hall, the first in the afternoon, the second in the evening.

* * *

Mrs. Johanna Hess-Burr has recovered sufficiently from her recent illness to resume work at the Fine Arts building.

* * *

Joseph Vilim gave a most successful violin recital in the rooms of the newly-incorporated Joseph Vilim American Violin school, Kimball building, Tuesday afternoon, September 26, assisted by Mrs. Marjorie Woods, vocalist; Mrs. Gertrude Murdough, and Cyril Graham, pianists.

Mr. Vilim played compositions by Bach, Dvorak, Tartini, and Bazzini.

* * *

F. Wight, Neumann, manager of the Star lecture course, has returned to the city. He has completed arrangements for leading stars in the literary and musical world, and will open his season October 25 with William Dean Howells. On November 8 and 10, Vladimir de Pachman, the celebrated Russian pianist, will give two Chopin recitals under his management at Central Music hall.

* * *

The Chicago Piano college gave its first faculty concert of the season in Kimball hall Saturday, September 30. The program was admirably presented by Miss Eleanor Florence Godfrey, Mrs. Maud Merrill-Topham, Miss Nell Remick, J. E. Wilford, pianists; Mrs. Elizabeth Foresman-Bagg, contralto, and W. W. Leffingwell, violinist.

* * *

Mr. Spiering made his first appearance as soloist this season in Milwaukee on Monday night, September 25, when he played the Vieux-temps concerto in D minor.

* * *

The Chicago Culture club will hold its first meeting of the year October 9 at its regular meeting place, Illinois hall. The club—which was organized February 4, 1895, with intellectual and social culture and the promotion of care for and excellence in art, music and literature as its object—has adopted the following program for the winter's entertainment and instruction:

OCTOBER 9.

President's Greeting.

"Bel Raggio" (aria from "Semiramide").....Rossini
Miss Jessie Waters.

Piano:

(a) Etude, C sharp, minor.....Chopin
(b) "Grand Polonaise".....Jarrmbski

Arthur N. Granquist.

Illustrated lecture, "Paris and the Exposition."
Miss Anna Caulfield.

OCTOBER 23.

Dramatic program—Cantillations, monologues, readings, classical posings.....

Professor C. E. Griffith and George E. Krebs.

Violin
Professor Frank E. Winters.

NOVEMBER 13.

Zither soloSelected
Professor Carl Baird.

Vocal:

Air, "I Dreamt I Dwelt in Marble Halls" ("Bohemian Girl").....Balfé

"Knowest Thou the Land" ("Mignon").....Thomas

"Good-By"Tosti

Edna Benson Waterhouse, soloist; R. Capoul Cuttriss
Warde, accompanist.

Lecture, "Color and Its Relation to the Individual"
Mary Hanford Ford.

NOVEMBER 27.

RondoWeber
Miss Cora Frances Goodman.

Vocal solo, "Orpheus".....Gluck
Miss Florence Bartels.

"Concerto Gruell".....Dussek
Miss Goodman.

Vocal solo.....Selected
Miss Bartels.

Illustrated lecture, "Picturesque Mexico".....
P. V. Collins.

DECEMBER 11.

E minor concerto.....Chopin
Miss Zoe Tuthill and Miss Dorothy Fick.

Vocal soloSelected
Miss Roma Adams.

Reading from "Expatriates".....
Miss Lillian Bell.

Vocal soloSelected
Miss Roma Adams.

Two pianos, "Belisario".....Goria
Miss Dorothy Fick and Miss Zoe Tuthill.

The departments for the year are the literary round table, of which the Shakespeare study class, under the leadership of Mrs. Emma Webb Haskett is a branch; the art round table, with its branch; the

Camera club, the musical round table and the Chicago Culture club chorus.

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Mrs. Pauline Lathrop and her accompanist, Mrs. Bess Peter Hatch, are now in New York, but will return in time to open their studio in the Fine Arts building, October 1.

* * *

The Chicago Musical college will give the first of its series of Saturday matinees for this season in the recital hall of the College building, Saturday afternoon, October 7.

* * *

Mr. and Mrs. Calvin B. Cady returned on Monday, September 25, from Boston, where they have been spending this month. Mr. Cady will resume his classes at the Fine Arts building.

* * *

Signor Marescalchi, with his pupils, will give six concerts in Steinway hall during the year. The first of the series will be given October 11 in honor of Verdi's eighty-sixth birthday anniversary.

* * *

Mrs. Genevieve Clark Wilson is engaged as soloist for the Apollo club of Boston for November 22.

* * *

Mrs. S. M. Dunn has resumed teaching in her Park avenue studio.

* * *

The Chicago trio, composed of Miss Emma Clarke, pianist; Hermann Braun, violinist; Arthur Hemeckle, cellist, furnished the program for the musicale given at Dr. Wood's residence in Kenilworth Saturday evening, September 23. They were assisted by vocal numbers given by Miss Emma Leon Schilder and Mrs. Margarite D. Chickering.

* * *

Walton Perkins, associate director and secretary of the Sherwood Music school, is having his hands full at the present time. This institution, just entering its third year, has evidently made a strong impression upon those contemplating the study of music in the United States. Its pupils come from almost every state in the Union.

* * *

The Chicago Musical Art club, organized by Miss M. Loretta Crothers, will hold its first meeting this season at the Auditorium hotel Wednesday evening, October 25. Among the club members are Mrs. Hess-Burr, Genevieve Clark Wilson, Mrs. Regina Watson, Minnie Fish Griffin, Mrs. Murdough, Clara Murray, Mary Woods Chase, Mrs. O. L. Fox, Annie Rommeiss Thacker, P. Roumeiss, Mary Phoenix Cameron, Ella Dahl Rich, Florence Hyde Jenks, Genevieve Jennings, Messrs. William Middelschulte, Frederick Grant Gleason, Jakobson, Frank King Clark, C. B. Cady, Max Heinrich, T. S. Bergey, Gottschalk, Hinshaw, Hyllsted, Allen Spencer, Frank Hannah, Wilbur McDonald, Seeboeck, Garwood, Oleburg, Mr. and Mrs. Nelson Burritt, Chappeck Amato, and Vilim.

* * *

The Chicago Conservatory of Music and Dramatic Art announces that Max Heinrich of the faculty will give a series of four song recitals on the following dates: October 26, November 28, January 25, and March 13. The opening concert of the season will

introduce as members of the faculty Herbert Butler, violinist, and Arne Oldberg, pianist and composer. The first programme, Thursday evening: Sonata No. 3, in C minor, Grieg; sonata in E major, Oldberg; Mr. Oldberg. Concerto in B minor, Saint-Saëns; Mr. Butler. "Spinning Song" ("Flying Dutchman"), Wagner-Liszt; Mr. Oldberg, Chaconne (for violin alone), Bach; Mr. Butler. Toccata et fugue, for organ, Bach; Mr. Oldberg (arranged for piano by K. Tausig). (a) Romanze, H. Brockway; (b) polonaise in A major, Wieniawski; Mr. Butler.

* * *

Clarence Eddy, the musician, is at odds with Commissioner-General Ferdinand W. Peck over the question of the appointment of an official organist at the Paris exposition.

Mr. Eddy maintains that Mr. Peck verbally appointed him last spring, and Mr. Peck now says he did not make the appointment and can not make such an appointment, as he has no such position to fill.

Mr. Eddy is connected with the American display of musical instruments, and since last spring it has been announced he would be the official organist. He now complains that he is placed in a bad light.

* * *

Miss Marie Carter sang in concert at Waukegan September 22 at the First Presbyterian church. Miss Carter was very successful this summer at Marinette, Wis., where she was the soloist at the Chautauqua. The following is an extract from the Marinette Argus:

"The evening concert was noteworthy for the first appearance of Miss Marie Carter of Chicago, and she made a very pleasing impression. At 2:30 the auditorium held nearly a thousand people, and the concert was begun by the singing of Miss Carter of 'The Years at the Spring,' by Cecile Hartog, for which she received much applause and an encore. Miss Carter is petite in form and graceful, and she has a delightfully pleasing voice, a soprano of much culture and sweetness."

* * *

Mary Florence Stevens desires to inform her friends and patrons that she is ready to receive pupils in singing and physical exercise at her studio, 63 Auditorium, Chicago, on Monday, Wednesday and Friday, and at 2103 Orrington avenue, Evanston, on Tuesday, Thursday and Saturday of each week.

* * *

Frederick Bruegger begs leave to announce that he has removed his studio to 625 Fine Arts building, 203 Michigan boulevard. There he will meet his classes on and after October 2, 1899.

* * *

Mrs. T. A. Whitworth, professional accompanist, has opened a studio in Kimball hall.

* * *

The Normal department of the American Conservatory opened Saturday, September 30, with an address by Mr. John J. Hattstaedt, followed by a recital in Kimball rehearsal hall.

* * *

Mrs. Frances Carey-Libbe has been engaged as contralto soloist of the Oakland M. E. church. Mrs.

Libbe recently sang for Mr. D. Protheroe of Milwaukee, and was engaged to sing in that city under his batonage in the Mary Magdelene this season.

* * *

Under the management of Mrs. Florence Hyde Jenckes, at the Chicago Beach Hotel, will be given a series of musicales that bid fair to be "the proper thing" among our society folk. Their interest has already been enlisted, and of their financial and social as well as artistic success there seems no doubt. The first musicale of the series takes place October 14.

* * *

Thursday evening, September 28, an exceptionally good audience greeted Mr. Herbert Butler at University hall. The large majority were musicians, and the enthusiasm his artistic violin playing evoked was not only flattering tribute recognizing the ability of an artist, but also a welcome to Chicago's musical fold. Mr. Arne Oldberg did splendidly at the piano. The evening's program was as follows:

* * *

- | | |
|--|--------------|
| Sonata No. 3 in C minor..... | Grieg |
| Sonata in E major..... | Oldberg |
| Mr. Oldberg. | |
| Concerto in B minor..... | Saint-Saëns |
| Mr. Butler. | |
| Spinning Song ("Flying Dutchman")..... | Wagner-Liszt |
| Mr. Oldberg. | |
| Chaconne (for violin alone)..... | Bach |
| Mr. Butler. | |
| Toccata et Fugue for organ..... | Bach |
| (Arranged for piano by K. Tausig.) | |
| Mr. Oldberg. | |
| (a) Romanze..... | H. Brockway |
| (b) Polonaise in A major..... | Wieniawski |
| Mr. Butler. | |

* * *

The Chicago National Conservatory of Music is witnessing a decided increase upon its last year's attendance. Dr. Perkins thinks this season will be a good one for music schools.

* * *

The Balatka Academy has increased its faculty members to forty, and Mr. Chris Balatka, its director, is sparing no pains to keep it upon a first class standard.

* * *

The Gottschalk Lyric School has had its numerous studios in the hands of artists, whose decorative ideas have placed them among the handsomest in Kimball hall.

* * *

Miss Genevieve Clark Wilson closed engagements in Nashville, Ft. Wayne, La Fayette, Indianapolis, Des Moines, Elkhart, Lansing, (Mich.) Evanston, Milwaukee, Pittsburgh and Boston, and has had to decline several on account of conflicting dates, among them being The Messiah, with choral symphony, in St. Louis. Miss Mary Cleveland, a pupil of Mrs. Wilson's, from Dundee, has been engaged to sing at the reception of the Women's Medical College, October 2d, and for the Key Note Club of Elgin, November 11.

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* * *

Clarence Eddy has been advertising himself as the official organist of the coming Paris Exposition. Now comes Commissioner Ferd. W. Peck with a statement that no such appointment was ever made.

From Mr. Eddy's own statement, as published in the "Chicago Tribune," he did not find out that he was the official organist of the Paris Exposition until he had left the office of Mr. Peck, when it was suggested to him by Bernhard Ulrich, the manager of Mr. Peck's conservatory, which has its headquarters in Mr. Peck's building, the Auditorium.

It is, therefore, apparent that Mr. Ulrich is the man to take advantage of his quasi association with Mr. Peck to bamboozle the guileless Mr. Eddy into a state of self stultification.

The moral of this is to beware of placing your trust in the statements of young and desperate managers of impecunious musical institutions.

* * *

The little episode in the Peck-Eddy-Ulrich affair reminds us very much of the Homœopathist doctrine: *Similia similibus curantur*. For instance, the Chicago Conservatory has never been successful from a financial standpoint, and Bernhard Ulrich has been still more unsuccessful in every undertaking he has ever engaged in. Therefore, Mr. Peck engages him to retrieve the failing fortune of his music school.

* * *

Did any one ever hear of any good that ever accrued to any body from any connection he may have had with Bernhard Ulrich? How about the musicians that were engaged by him under his guarantee that there was money back of his scheme, that went West under the baton of Mr. Rosenbeaker? Have they even been paid? Ask them. Clarence Eddy got his dose. Theodore Spiering got his dose, and Ferd. Peck is likely to get his.

Adelina Patti, Baroness Cederstrom, says that she will not come to America this year. This is cruel of the

peerless songstress, whose "farewell tours" used to be recognized and highly appreciated annual features of the operatic concert stage.

* * *

Music's "charms to soothe the savage breast" have just received a striking confirmation. Three robbers "held up" a violinist at Twenty-second and Halsted streets and sought to rob him of his instrument. They were transformed in a moment from thieves to peaceful citizens by the ravishing strains of the Cremona, which also brought a policeman on the scene, whereupon the music-loving road agents forsook the impromptu concert and fled. Classical writers tell us that Orpheus piloted himself safely in and out of the lower regions by means of his harp, but a stradivarius might prove of no value in a like emergency. Let not the local "maestro" presume too much on his achievement.

* * *

Many distinguished men have been totally deficient in the sense of music. In the world of literature, where it might have been expected that an appreciation of music would coexist with a sense of rhythm in language, this deficiency is especially noticeable. Many literary men have been unmusical.

Swift cared nothing for music. Dr. Johnson was altogether insensible to it. At an evening party, on hearing it said, in praise of a musical performance, that it was in any case difficult, the great man blurted out: "Sir, I wish it had been impossible."

Sir Walter Scott, while he had a marvelous ear for verse and rhythm, had no ear for music. In his autobiography he tells us that it was only after long practice that he acquired the power of even distinguishing melodies. In the "Life of John Sterling," Carlyle says that "all music was mere impertinent noise to him," and the same might probably be said of the sage of Chelsea himself.

Dr. Arnold of Rugby, the greatest schoolmaster of the nineteenth century, is another instance of a man of rare ability in whom the musical faculty did not exist. "I simply can not conceive," he writes, with reference to music, "what to others is a keen source of pleasure; there is no link by which my mind can attach it to itself; I can no more remedy it than some other men could enter into the deep delight with which I look at wood anemones or wood sorrel." "Wild flowers," he used to say, "are my music."

The writings of Dean Stanley are remarkable for the sustained rhythm of the sentences, yet, in the sense of music, he was as deficient as in the sense of smell. Archbishop Tait, the greatest archbishop of Canterbury, since the latitudinarian Tillotson, was, like his friend Stanley, totally deficient in any knowledge or appreciation of music, whether vocal or instrumental. It was, therefore, a matter of much amusement to himself and his friends when he was invited by the Prince of Wales to be a speaker at the great meeting in St. James' palace to inaugurate the Royal College of Music. The speech, however, in which he classed himself with "certain unfortunate people who are deaf to music," is said to have been a marked success, notwithstanding that on entering the hall he whispered to a friend that he never in his life felt so entirely at a loss.

A clever piece of advertising appeared in the Denver papers this week. It was the story of how "Yon Yonson" went to Denver, as follows:

Ay coom en on des Burlington
Das vas snap-lightnin' tren!
Ay tenk de yourney yust begun
Ven "Too-oo-oot!" and har Ay bane!

Das pooty quick yo bat mae life,
But not a yolt or yar—
Ven Ay got back Ay tol' mae vife
Das mos' so fast lak her.

Ay coom dar saven yar ago
Mat em-gran' tren; das bum!
Ay tenk das railroads yust so slow,
Lak judgment day vas coom.

En ven das lightin' tren to-day
Yoom oop into da air
En fly yust lak a baard away,
Ay tenk Ay shed mae hair.

Ay got sax dollar money en
Mae pocket: das all right;
En you yust bat mae life dar bane
A hot tam har to-night.

A large audience, flowers, encores and applause greeted the Castle Square Opera company at their opening in the Studebaker Monday evening, September 25. The house has undergone alterations which greatly enhance its attractiveness, comfort and completeness.

The proscenium arch has been brought forward, and adds to the beauty of the stage end of the auditorium. The sunken orchestral pit is a decided innovation. The use of the plush curtain and the placing of mirrors near the cloakrooms in the foyer were improvements meeting with general approval. The gain in depth and room upon the stage fully equips the Studebaker for the production of any opera.

The performance of "The Queen's Lace Handkerchief" showed improvement to the company. The chorus was, as always, a source of satisfaction. The orchestra did smooth work under the batonage of Sig. Morreale.

Several new singers were heard. Miss Holmes, a mezzo-soprano of agreeable quality, has an attractive stage presence, and bids fair to strengthen the company. Miss Morgan is graceful in gesture and movement, and sings in a manner deserving the hearty applause accorded. Her voice is clear and resonant, and good taste characterizes all she does. Miss Tannehill is a first class character woman.

Miss Carrington, Mr. Roberts, Mr. Stewart, Mr. Moulan and Mr. Meyers are favorites, as was shown by the heartiness of the welcome accorded them.

The opera was well mounted and costumed, the scene in the palace in Act II winning a spontaneous round of applause.

The week of Oct. 2 the "Beggar Student" will be presented.

GOTHAM GOSSIP.

During the early part of the summer information reached the United States that Mme. Emma Nevada intended to visit this country for the purpose of making a concert tour. All efforts to verify this report proved futile. The prima donna could not be found. It is now officially announced by Charles L. Young, a manager of distinguished artists, that Mme. Nevada intends to abandon European capitals this season and visit the principal cities of America for the first time since 1884. She will arrive from Europe about Nov. 1, and her first appearance will be at one of the regular Sunday night concerts given at the Metropolitan opera house, under Maurice Grau's direction, on Nov. 12.

Mme. Nevada, since she went to live in Europe in 1880, has been singing almost constantly in the principal cities of France, Austria and Italy, with the exception of her visit to this country in 1884, and her name has been connected with several interesting incidents since she has been abroad.

Mme. Nevada participated in the memorable performance with Mmes. Bernhardt and Duse, given for the purpose of raising funds for a monument to Alexander Dumas. She was placed in a humiliating position when an audience at Seville hissed her because she was an American.

* * *

Clarence Eddy, the organist, who is one of the Committee on Music for the Paris exposition, was in New York for a short stay before opening his American tour. He arrived on Tuesday on the Kaiser Wilhelm der Grosse and was found at the Holland house to-day full of enthusiasm for the musical possibilities of the coming exhibition.

"The fact that we are by no means in a position to detail our plans," said Mr. Eddy, "is due not to the lack of them but to the indecision of the French government as to just how much may be practicable. I am able to say authoritatively, however, that all the concerts will take place in the Palace of the Trocadero, the largest and most beautiful hall in Paris, with a seat-

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ing capacity of 5,000. Further, that the director general invites competition in vocal and instrumental, solo and ensemble work.

"My idea is to take across a big orchestra under one of four famous leaders. Orchestral work will undoubtedly be a feature. I have abandoned all thought of oratorio, because of the impracticability of getting a chorus together. I hope to obtain the co-operation of such artists as Mme. Eames and Mme. Nordica and others who stand foremost in our musical ranks."

* * *

Mrs. Jessie Bartlett Davis will undoubtedly join the constellation of independent light opera stars before the end of the year in a new opera entitled "The Little Bandit," the music by Herman Perley and the words by Edgar Smith. Mrs. Davis left for Chicago, taking the score and libretto with her, after having expressed entire satisfaction with it. She will go over the work carefully at her home, and make her decision known within a few days. The title role is said to suit her requirements admirably.

Mrs. Davis will organize her own company, and she has decided to have her niece, Miss Gertrude Bartlett, as her leading soprano. Miss Bartlett has never sung in prominent roles, but she is said to be a capable actress, and to have a voice of great clearness and sweetness.

Harry Brown is being considered as the comedian of the new company. William Broderick or Hutchinson Clark will be the basso.

* * *

"Jimmy" Hughes is the deck steward on the American liner New York. But there is likely to come a revolution in "Jimmy's" career. "Jimmy" is a wonderful singer, and professional singers and teachers of reputation say that he has the purest and most powerful tenor voice in the world. "Jimmy" has sung his way into the hearts of thousands of travelers on the New York for the last three years and before that on the Campana of the Cunard line. If Mrs. George Gould and other patrons of the American line have their way "Jimmy" will quit shortly trying to tempt the convalescents with dainty bits of food and embark upon a career where his talents will afford him an opportunity to win fame and a fortune.

Mrs. Gould heard "Jimmy" sing the first time on the last trip she made to Europe at the concert given

aboard. His singing was a revelation to her and to others as well.

One of the passengers was Mrs. F. A. Bell, a wealthy woman of Madison, N. J. The day after the concert Mrs. Bell had a talk with "Jimmy." She declared that when she returned home she would arrange to have "Jimmy" sent to the best vocal teachers in the world. Mrs. Gould has been thinking of making the same proposal, and when she learned of the generous offer of Mrs. Bell both Mr. and Mrs. Gould asked the privilege of accepting with her the trust of cultivating the singer's voice.

* * *

William Ernest Bush, Baron de Bush, of Preshaw, Hampshire, England, it is announced, will marry Miss Pauline Joran, the American singer and violinist.

Miss Pauline Joran is a Chicago girl. She is the prima donna of d'Oyley Carte's Savoy Opera Company. She was born in Chicago twenty-five years ago, and, belonging to a musical South Side family, made her debut here as a pianist at the age of four. With two older sisters she appeared in public constantly, principally in San Francisco, to which place her family had removed. When twelve years old she began to study the violin, and after two years of this she and her sisters made a long and successful tour through the greater part of the United States. After this came a trip to Honolulu; then a long tour of two years all over Australia, followed by a jaunt through Spanish America and Mexico. Here their success became an absolute craze. Pauline was the first lady violinist that had appeared in the country. Bull fights in the great cities were held "in honor of Senorita Paulina and the republic," and torchlight processions were a mild form of displaying Mexican appreciation.

In Mexico Miss Joran first began to sing, and in 1890 appeared in the then peaceful city of Havana billed as "the celebrated pianist, violinist and singer." Meeting Eugen d'Albert in New York she went, on his advice, with her mother and sisters to Berlin. Here she studied the violin with Emil Sauret, and singing with the great Wagnerian, Julius Hey. Prepared with a violinist repertory of Mendelssohn, Dvorak, Spohr, Bruch and such masters, she went on Sauret's advice, to London, and made her first appearance there as a violinist at the Crystal Palace.

Shortly afterward Mascagni had just composed "L'Amico Fritz." Some one was wanted who could both sing and play the violin. Fortunately for all the veteran Wilhelm Ganz chanced to hear Miss Joran sing. He knew of her violin, and thus all of a sudden Miss Joran began her operatic career. For a year she was a member of the Carl Rosa Company, singing "L'Amico Fritz" and other parts. Then Sir Augustus Harris heard her sing, and until his death she sang leading soprano roles at Covent Garden, among which were Marguerite, Carmen, Santuzza and Nedda in "I Pagliacci," which was perhaps her greatest success. Miss Joran was the second artist to sing "La Navarraise" throughout the chief cities of England, Calve, who sang it four times, being the first.

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During these years Miss Joran paid winter visits to Italy, where she used to sing her chief parts in the Teatro Lyrico of Milan and in Pesaro, where she again met Mascagni. These two had made their debut simultaneously at Covent Garden in Mascagni's "L'Amico Fritz," and their success was repeated in the composer's home in a scene of flower throwing, culminating in a torchlight procession of enthusiasm such as more stolid northerners seldom display.

William Ernest, first Baron de Bush, was born Oct. 29, 1860, and has gained a wide reputation as an authority on chemicals. He was the British juror on chemicals at the Antwerp exhibition, 1885; president of the chemical section and British representative on the supreme jury at the Brussels exhibition, 1888; chairman of British jurors at the Edinburgh international exhibition, 1890; president of the chemical jury at the Brussels exhibition, 1897; knighted by King Leopold of Belgium; created a baron of the Duchy of Saxe-Coburg and Gotha in 1889, and received royal license to use the title in England in 1896. He is also a member of the leading London clubs and renowned as a hunter and traveler.

* * *

The weather put a quietus on the Casino Roof Garden, Sept. 13, with an icy and artistic touch. The almost entire absence of an audience was the cause. When the orchestra assembled at 8 o'clock the musicians were told their services were no longer needed and were instructed to draw their salaries for three nights' work. "We're not hired by the night. We work by the week," said the conductor. Manager James Lederer stuck to his first proposition.

"And we'll get our pay for the week or we'll cause the orchestra in the theater to walk out and tie up the opera," threatened the trombone player.

Here was a crisis. The orchestra in "The Rounders" was an absolute necessity.

"Very well," said Manager Lederer, "then work out the week. Your agreement provides that you play from 8 until 12:30 o'clock. Go up and play and play hard. I'll station a man on the roof to see that you attend to business. Consider yourselves engaged until the end of the week."

The members of the orchestra went out on the sidewalk and held a consultation. Finally the musicians drew their pay for half a week.

* * *

One of the most radical changes to be put into effect at Yale by the new administration, of which President Hadley is at the head, is that of adopting a vested choir. It has been decided that the college choir, which consists of thirty undergraduates, shall wear the regular vestments of the Episcopal church. As Yale has always been a strait-laced Congregational college, the change is one which excites much comment. The plan for a vested choir is said to have been advocated by Professor Horatio W. Parker, formerly

merly of Boston, who is now at the head of the School of Music at Yale, and who will conduct the musical services.

* * *

The time was not long since when it was asked somewhat contemptuously in England who reads American books or listens to American music. The answer to the sneering question so far as books are concerned has been made more than once, and now music by an American composer has made a place for itself also. At the Cathedral of Worcester, England, Professor Parker of Yale college on Thursday, Sept. 14, conducted his own oratorio, "Hora Novissima," with a success so complete as to compel the admiration of the English critics and musicians. It makes this success all the more significant when it is considered that the English cathedral is the home of the oratorio, and that the Worcester festival is one of the oldest, most important, and most dignified of all the musical functions in the English cathedral towns. Mr. Parker's work, "Hora Novissima," is well known to American audiences, and, if we are not mistaken, it had its first hearing in Chicago. He is still a young composer, but he has taken a high place in musical scholarship, as was evidenced by the honor bestowed upon him recently by Yale in calling him to the musical chair in its faculty. He will receive and deserves hearty congratulations for the success he has made in England, where criticism is even more severe than it is in this country. The music of other American composers has been heard abroad. Some of the symphonic poems of Professor Paine of Harvard have been performed in London and Berlin, and the cantatas of Dudley Buck have had a hearing in Germany, but Mr. Parker has made the first conspicuous foreign success.

* * *

Impelled by the all-forgiving love of a mother, Mrs. Ordway, widow of General Ordway, was reconciled to Bettina Gerard, embraced, and forgave her to-day. The mother went to the daughter in the prison on Blackwell's Island, where Bettina Gerard, in a prison garb, sat in the sewing-room making uniforms for women and men as unhappy as herself. On Aug. 8 last Bettina Gerard, shorn of every trace of the beauty that once made her a belle in Washington, then a favorite on the stage, was arraigned in the Jefferson Market police court on the charge of intoxication. She was committed to the penitentiary on Blackwell's Island for three months.

Receiving a pleading letter, Mrs. Ordway came to New York from her home in Washington and used all her influence to liberate her daughter. Commissioner

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of Correction Santry, receiving assurance that she would not become a public charge, released Bettina Gerard to-day. Mrs. Ordway and her daughter returned from the island on the last boat and were driven to a private sanitarium in West Forty-fifth street.

There the woman, who has vowed to redeem herself, will pass a few days, then she will go to Washington. First, she said to-day, she would again go on the stage; afterward she would live with her mother.

Bettina Gerard's career as an opera singer and otherwise has often been told. Courted for her beauty and wit, she married Arthur Padelford, who divorced her, and left his fortune to their daughter. The former Mrs. Padelford was married and divorced again and again in quick succession. She dissipated on two continents and went from bad to worse.

Now her mother firmly believes she is determined to atone for the past.

* * *

Mme. Marcella Sembrich, who arrived Sept. 15 on the Fuerst Bismarck, was the first of the singers of the Maurice Grau Grand Opera company to sail for New York. She is to be the prima donna at both the Worcester and Maine music festivals, this being the first year in which one singer has been selected to sing at both of these great gatherings. Mme. Sembrich has been in the Austrian Tyrol and in Paris since leaving this country last spring. She will join the opera company in Springfield on Oct. 9.

* * *

The chorus girl may reform. Instead of late suppers and flowers and bonbons and fine raiment and blonde hair and \$15 a week, she can sell tape or do general housework or be cashier in a restaurant. For Mrs. Elizabeth Prentice came here from Chicago, Friday, Sept. 15, to reform the chorus girls of New York and make them just like the reformed chorus girls of Chicago. Her coming was not long kept secret. First, Mrs. Prentice hired a room in the heart of the Rialto, with half a dozen theaters that are addicted to choruses within a stone's throw. From her room soon emanated hundreds of letters, all addressed to chorus girls. These were on the letter heads of the "Anti-Stage league, Mrs. E. Prentice, representative, 1393-1395 Broadway, northwest corner Thirty-eighth street," and read:

"New York, Sept. 14, 1899.—Dear Madame: Please call at my office on Friday, between 10 and 4 o'clock. Yours faithfully. E. PRENTICE."

To judge from application at the office just 9 per cent of New York's chorus girls are thinking of reforming, for of the 200 letters sent out eighteen were answered in person.

To be reformed the girls must leave the stage forever, and accept situations in Chicago, Indianapolis, or elsewhere. The average salary held out was \$6 a week.

"We have reformed Chicago burlesquers," said Mrs. Prentice, "and now we are going to reform New York chorus girls by offering them situations in stores and good homes in some of our smaller western cities, where everything will be quiet and nice. I may say that we have the backing of some wealthy New Yorkers."

* * *

Maurice Grau and the principal members of the

Maurice Grau Opera company sailed for America, Sept. 23, from Havre on the French line steamer *Normandie*. With Mr. Grau are Mme. Calve, who returns after an absence of three years; Suzanne Adams, and Rose Olitzka, Mlle. Baurmiester, Mme. Salignac, Derries, Pini-Corsi, and the members of the chorus and ballet. Luigi Mancinelli, the musical director, sailed on the *Campania*.

Andreas Diphel, the German tenor, leaves Bremen Sept. 27 on the *Kaiser Wilhelm der Grosse*. Edouard de Reszke sails Sept. 30 on the *St. Paul*. Zelio de Lussan sails the same day on the *Umbria*, and Claude Bonnard sails on *La Champagne*, which leaves Havre, Sept. 30. Pol Plancon sails from Cherbourg, Oct. 6, on the *Fuerst Bismarck*. The season of the Maurice Grau Opera company begins Oct. 10 at New Haven, Conn.

* * *

Mme. Antoinette Sterling, the contralto singer and evangelist, had an experience in the Bombay Presidency, India, which is as quaint as any of Kipling's tales of the hills. She was campaigning with Pundita Ramabai, and through her magnificent voice was drawing thousands of natives to her meetings. They had never seen that kind of a missionary before, and had never heard a voice like hers. They were so pleased with her work that they said to themselves:

"This is a foreign woman guru, and for fear of giving offense to us she has omitted to put her begging-bowl outside of her door for us to put in the customary contributions."

In India every guru or holy person carries a brass, wood or clay begging-bowl, into which the devout put some small sum of money. Mme. Sterling walked out upon the veranda of her bungalow one morning, and there to her amazement found two begging-bowls. One, a little one, with a few annas in it, intended for the pundita, and one, an enormous affair, containing a handsome sum of annas and rupees for herself.

The only explanation she could ever extract from the servant was this: "Little bowl, little money for the little pundita with little voice; big bowl, big money for big missahib with big voice."

Mme. Sterling was one of the principal speakers among the American women at the international council recently held in London.

* * *

S. E. Gross of Chicago has been here the past week looking after the *Cyrano De Bergerac* "pirates." It is said that Mr. Gross is so in earnest that he did not see anything funny in Francis Wilson's performance or even the line about blondes with brunette reputations. It is conjectured that Mr. Gross will serve notice on those playing comic opera versions of *Cyrano* that he claims the copyright on the piece.

* * *

A Chicago woman who came to New York several years ago to lecture on voice culture told the women of her class that New Yorkers naturally had well-modulated voices, but that they frequently ruined their pitch because of nervousness or misuse, and now comes a man who alleges that much golfing is affecting the voices of women. "I have noticed the change in pitch," he says, "in the voice of every enthusiastic woman golfer of my acquaintance. You can't expect women to play golf as professionals play whist. They

would lose half the fun, and, moreover, congenial conversation is one of the pleasant features of the game. The necessity of frequently discussing a shot at long range in the open air naturally strengthens the voice, and women who spend most of their days on the links forget to lower their tones when they are indoors. I like to hear a woman's voice strong and clear, but the low, well-modulated voice has its charms also, and my observation leads me to believe that much golfing ruins it. The bicycle face was recognized when the fad for wheeling was at its height, and I believe that the golfing voice will also become recognized as a distinct outcome of the sport."

* * *

Ellen Beach Yaw, the California soprano, has been engaged to appear in London in a new opera which Sir Arthur Sullivan has written for the Savoy theater. Miss Yaw has been most successful there. The extraordinary compass of her voice has been the subject of much notice, but she deprecates this, desiring with reason that she be judged on the merits of her voice in its essence and entirety; in fact, she is beginning rather to resent the attention paid to her wonderful top notes.

* * *

Marie Barna, the opera singer, was married last week in Newport, R. I., to Frank Russell, a New York broker. She will retire from the stage.

* * *

Vladimir de Pachmann has returned once more to America after an absence of several years. He will

reappear in New York on the evening of Oct. 17 and afternoon of Oct. 21. In view of the many pianists who have been heard during his absence, one might have, without being unreasonable, believed Pachmann forgotten. But no! he has returned as he left us, smiling, looking perfectly happy, cheery, on the best of terms with himself.

* * *

Minnie D. Methot, a Chicago soprano, will shortly make her appearance in New York in a new comic opera written for her by Julia Edwards, while the book is by Kirk Le Shelle and the lyrics by Frederick Rankin.

MISS FRANCESCA BRUNSWICK.

Miss Brunswick, whose portrait adorns our title page, is the possessor of a rich mezzo soprano that has acquired for her an enviable reputation as an artistic singer. Her frequent appearances upon the concert stage in connection with our prominent organizations invariably result in the winning of additional laurels. Her repertoire of English, German and French songs and arias is extensive, and their interpretation is marked with a delicacy and tender sensibility to one's finest emotions. They being given entirely from memory a pleasing spontaneity and naturalness is added to her singing. A wealth of press encomiums and the rapturous applause always greeting this charming singer at her every public appearance is evidence sufficient of her popularity with lovers of good vocalization and concert patrons.

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